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3. "Christianity is the religion whose whole character is determined by the generality of Jesus Christ." ("He is the true man of us, the man we all would be. To the believer God and man are one in Christ Jesus.")

4. "Christianity is the practice of the most perfect human fellowship."

5. "Christianity is the religion which is one and the same with true morality."

6. "Christianity is the religion of moral redemption."

7. "Christianity is the religion of perfect peace."

Mr. Cross' book is both unfair and dangerous.

S. A. RAEMERS.

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**Armenia and the Armenians.** From the earliest times until the Great War (1914). By Kevork Aslan. Translated from the French by Pierre Crabites, New York: Macmillan Co. Pp. xxix+138.

The translation of Kevork Aslan's book on Armenia and the Armenians comes at a very favorable moment, since the Armenian question is being discussed at present on all sides.

The translator has wisely prefaced his translation by a preliminary chapter on the Armenian question, placing it in its proper setting, and supporting his every statement with "indisputable evidence and in many instances with the authority of official records." No one reading this chapter will doubt the impartiality of its author.

The book itself surveys Armenian history from the earliest times down to the present day. Concise information is given on the geographical formation, climate and products of the country, the origin of the Armenians, their customs and religious belief, and the formation of Armenian royalty. We then come to the history of the nation proper; its conversion to Christianity; the dawn of Armenian literature; Armenia under the domination of the Byzantine Empire; under the Persians and the Ottomans; and finally, during the nineteenth and early days of the twentieth century.

All this is done in a pleasing style, and all useless details have been carefully eliminated. For a concise, and practical treatment of the history of Armenia and the Armenians, this

book is very satisfactory. It will recommend itself to all readers of average information desirous to learn something of the persecutions and sufferings of this most unhappy people, and will not fail to win them to their cause.

R. J. P.

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**The New Jerusalem**, by G. K. Chesterton. New York: George H. Doran Co. Pp. vii+307.

Chesterton is above all a journalist and he is above all journalists. His earliest writing was for the press and most of his books first appeared as editorial essays. His history, his poetry, his biography, his criticism, and his essays all have a strong blend of journalism. He is a "viewy" writer as journalists are required to be. His much admired style is essentially journalistic.

Everybody admits he is brilliant. His mastery of epigram and paradox is the first characteristic that strikes a reader. True, this quality—it is really a dazzling mannerism—is derived first from his habit of sorting words over deliberately for contrasts, contradictions and surprises; and secondly from a trick first popularized by Oscar Wilde, and later erected into a religion by George Bernard Shaw, of standing simple truths on their heads for the purpose of startling people. The result is a blinding brilliance which I modestly venture to suggest defeats its purpose. It is precisely like watching a hundred pretty pictures flit by the window of a fast-moving train; you have a vague sense of pleasure but you remember nothing. It is like looking through that simple toy, the kaleidoscope. Every movement yields a new and beautiful picture, but there is no lasting impression. In Chesterton's style so many things are striking that nothing strikes; you can't see the woods for trees. In making a book as in making a speech, emphasis is absolutely necessary for success. Both must be so constructed that the strong points, the high lights, will be recognized and remembered, but in a too scintillant style like Chesterton's the power of emphasis is completely lost, just as the force of italics would be lost in an essay where every second or third word was printed in italics. This too is a natural journalistic phenomenon. One may blink through the blazing brilliance of a single essay, but few can support being dazzled through a whole book. Hence